

# SAN FRANCISCO ART ASSOCIATION BULLETIN

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Composition, *by* ELEANOR BATES.

Marshall Moxom Photo  
California School of Fine Arts Students Show.

## California School of Fine Arts Opens Student Exhibition

## Annual Reception Attracts Large Gathering

**I**F WE were asked to select one annual event in San Francisco most distinctively bound up with the history and tradition of San Francisco culture we would vote for the Spring *Pre-View and Reception in Honor of Student Work* held at the California School of Fine Arts.

There is something about this yearly gathering of artists and students and their friends that is as closely knit with the old San Francisco as it is with the modern city, something that transcends the named purpose of the occasion. It is far more than a student exhibition, infinitely more than a gathering of alumni—it is, indeed, a sort of spiritual reunion of the school's sponsors, a re-affirmation

of purpose that was responsible for its creation in 1874.

The school's recent reception, held on the afternoon of May 19th, was quite typical. Attended by a particularly large and interested number of guests, the studios and patio were thronged from mid-afternoon until early evening. The excellent calibre of the student show, the music in the Social Hall and the hospitality of the Art Association, all contributed to a gala afternoon.

There is something, too, about the site of the school that establishes a mood even before one has crossed its threshold. To reach it, whether on foot, by street car or automobile, one must ascend or descend some of the city's



steepest grades. At its doorstep the panorama of hills and bay and ocean stretches out and whether enveloped in sunshine or fog, it is invariably impressing. Once within the patio, always gaily trimmed for the occasion, it is impossible to escape that indefinable sense of aspiration and struggle, ideals and difficulties that is part and parcel of creative experience.

The establishment of an art school was one of the chief purposes in the minds of the founders of the San Francisco Art Association, and it is one of the projects of which the Art Association may be proud. There is scarcely an artist of note from this region who has not received his early training within its studios.

The exhibition now hanging at the school gives the impression that the students are searching for principles, rather than formulae. There is a looseness and freedom that augers well for their future progress. Apparently there are no special "methods," but rather the desire to foster individuality of viewpoint. All work shown, from the children's Saturday Classes to the most advanced classes in painting composition and sculpture, manifest this opportunity for originality that is so vital a part of art instruction. That this has been the school's chief purpose is shown by the yearly contributions of the school's alumni to the exhibitions open to them. The work of these former students is as varied as the many contemporary trends.

The Art School and its problems are subjects of importance to the Art Association's artist members. Because so many of them are alumni and because, also, the problems of youth are today very much in the nation's spotlight, one hears more and more discussion centering around it. One hears of the difficulties of adjustment that follow the years of study at the school—of the precipitate facing of social and economic problems of which many are unaware. That this adjustment has always existed and must, to a certain extent, always exist, we do not question. But the days of the Ivory Tower have practically disappeared. To be able to interpret the forces about us in plastic terms requires a recognition of these forces. Even though we admit the ability to draw is THE pre-requisite of an artist, yet to quote from Thomas Mann in his talk to the *Congress of Poets, Essayists and Novelists*, "Humanity and culture labor at the same task. . . . You cannot exclude a single aspect of it without endangering the whole."

—M. R.

## Art at the Exposition

THE GOLDEN GATE EXPOSITION has taken its place in the activities of the Bay Region. We are beginning to better evaluate the Fair as a whole and the Art that constitutes so important a part of it. We are better prepared to judge now what is wearing well by our desire to re-visit and linger in what are becoming our favorite spots.

One of the courts not previously mentioned in the *Bulletin* and of which many visitors seem unaware is the court in the center of the Alameda-Contra Costa Counties Building, designed by Irving Morrow with murals by Marian Simpson. It is pleasant, indeed, to enter this tranquil place, especially if one has just left an over-decorated building, where the architect has crowded into one foyer murals and sculpture sufficient for a room of double its proportions.

The conception of the architect of the Alameda-Contra Costa Court included the painting and sculpture as an integral part of the plan, not merely as added decoration. In the absence of all architectural ornament, the murals were designed to be strong enough to give emphasis and completion, yet contribute to the extreme simplicity and serenity of the court. The dimensions of the murals are 12 feet by 90 and 72 feet, respectively. Oil colors, with a special mixing oil to give a mat effect, were used on ply-wood panels. These are water-proofed and fitted together with a ship-lap joint. The panels are removable and will be installed in a permanent building when the Fair is over.

"The basic intention of my design," said Mrs. Simpson, "was to create a frieze-like progression around the loggia, emphasized by the turning of the figures, and the varied repetition of the map-motif. Large, simple color areas, with a superimposed linear rhythm, showing a definite but limited indication of space-depth, work together to carry on the horizontal movement."

The Brazil Building shows a unity of conception between the architect and artists that is greatly responsible for its success. Designed by Gardner Dailey, exterior murals by Robert Howard and interior murals by Jane Berlandina, it is a little gem, and one of the most satisfactory buildings on the Fair grounds. The color, decoration, planting and display of exhibits are in complete harmony. The gold and silver screen used inside was designed by Maxine Albro.

Unfortunately, Maynard Dixon's fine de-  
*Continued on Page 4, Col. 2*





*Marshall Moxom Photo*

Pre-View Student Exhibition — Seated about the table from left to right are Mrs. Alice Chittenden, Mrs. William Gaw, Joseph Raphael, Ralph Stackpole, Albert Bender, William Gaw.

## Joe Raphael Welcomed

**A**FTER AN ABSENCE of 29 years in Europe, spent chiefly in Holland, Joe Raphael has returned to San Francisco for a visit with his family and old friends. A hearty welcome is being accorded this well-known painter of the Dutch Scene, whose work is represented in all of our local museums' permanent collections.

One of the early students of the California School of Fine Arts, Raphael left San Francisco to study in Paris. He spent many years there, experimenting with all the phases of the Impressionist Movement, during which time he continued to send his canvasses to San Francisco exhibitions. Raphael's paintings during these years were a valuable exposition of what was happening in Europe, and his bright and colorful pictures were a definite influence on local students.

Art has matured greatly in San Francisco since Joe Raphael's student days, but the

greatest change, to Raphael, lies in the visitors to our galleries. "The people here seem hungry for learning," he said. "They want to know. Your museums are so well-filled. In Paris the museums are patronized by tourists, copyists and the unemployed. Ask the average Frenchman when he last visited the Louvre and he'll answer 'not since I was a boy.' Another change lies in your exhibitions of foreign work. I am surprised how well informed you are out here."

Another revelation lay in finding America's first-class artists working on government projects. "There has been a tremendous development towards Art in America," he repeated.

Raphael is now primarily concerned with wood-engraving and has spent the last few years in the study of engraving techniques.

A party to welcome "Joe" was given at the Art School on May 5, with the Art Association acting as hosts.



## San Francisco Art Association Bulletin

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### Kenneth Gordon Hook

The *Bulletin* records the death of Kenneth Gordon Hook on May 13, 1939.

Talented student at the California School of Fine Arts from 1923 to 1926, stimulating member of the school's faculty from 1930 to 1937, Kenneth Hook was recognized also as a gifted playwright and designer of costumes and stage-sets. A young man who was just beginning to fulfill the promise of a fine creative mind, his brief illness and passing has brought sorrow to those who knew him.



### New Members

*Lay:* Dr. Thais Liljencrantz.

*Active Artist:* Mr. Karl Kasten.

*Associate Artist:* Mrs. Drew Chidester, Mrs. Ruth J. Wik, Mr. Roberto V. Vallangca.



### Members' Group Shows

The Art Association Gallery at the San Francisco Museum of Art will open its summer schedule as follows:

*Painting Exhibition:* Amy D. Flemming, Leighton Ross, Katherine Gillespie, Henry Sugimoto, Kedma Dupont. June 12th through June 25th.

*Water Color Exhibition:* Amy D. Flemming, Leighton Ross, Claire Falkenstein, Henry Sugimoto, Augusta Rathbone, Charles Surrendorf. June 26th through July 9th.

*Graphic Arts:* M. Von Meyer, Kedma Dupont, Augusta Rathbone, Charles Surrendorf. July 10th through July 23rd.

*Sculpture:* Claire Falkenstein, M. Von Meyer, Katherine Gillespie. July 24th through August 6th.



Art Association Members will please cooperate with the *Bulletin* in regard to publicity. Send notices of commissions, including work at the Fair, to the Editor. Media and technical details are of interest to lay, as well as artist members.

There will be no issue of the *Bulletin* in July.

## Alvar Aalto at Museum

UNDER THE AUSPICES of the Northern California Chapter, American Institute of Architects, a lecture by the distinguished Finnish architect, Mr. Alvar Aalto, was held at the San Francisco Museum of Art on May 25.

In introducing his subject Mr. Aalto said, in part, "Should houses be like machines? No! Houses have always been machines. It is our business to make them livable. Practical, yes, but more human. . . . One must search for the deeper meaning of things. The basic principles of the new architecture are social. There must be cooperation between the architect and the social institution. The main problem of architecture today is a social problem, a psychological problem."

Mr. Aalto discussed the designs he was engaged in developing, illustrating them with a series of most interesting slides.



### Art at the Exposition

*Continued from Page 2*

signs for the murals on the walls leading from the Court of Pacifica were executed by a staff not under his direction, and the result, therefore, has lost much of the charm of the originals. Though pleasing, they lack force. The fact of being painted onto so rough a surface is no doubt partly responsible. It must have been a handicap.

The exhibition of paintings in the California Building includes most of the best-known artists in the state. It is a shame that work of this calibre should be so badly displayed. It is obvious that plans for an exhibition of painting were not included in the original design for the building. In a state where the museum attendance is not exceeded in any part of the country this is a little difficult to understand. However, the constant stream of visitors who stop to discuss and enjoy the paintings partially compensates for the treatment accorded the artists. It is an excellent collection.—M. R.

*To be continued*



Masters of Popular Painting, an exhibition of "Modern Primitives," opened to the public at the San Francisco Museum of Art May 26th. Seventy-seven oils by 20 of the greatest "artists of the people" make up the show. The artists were house painters, wrestlers, miners, preachers, and other humble folk who painted for pleasure. Without academic training, and solely through their own talent, persistence, and love for their work, they achieved a masterly mode of expression.



## Summer Session at Art School

The California School of Fine Arts announces the 1939 Summer Session June 26 to August 5. Courses featured this year are Interior Decoration, a professional course open to beginners and advanced students under the instruction of Mr. Charles Gassion, distinguished French designer and decorator, and a course of Water Color Painting Techniques by Mr. Wm. A. Gaw.

Regular courses include: life drawing, life painting, beginning drawing, still life painting, landscape painting, sketch drawing, commercial art and lettering, lithography, design composition, color, color composition, ceramics, history of art, anatomy lectures.



### Dr. Morley Honored

Dr. Grace L. McCann Morley, Director of the San Francisco Museum of Art, has just been elected a member of the Board of Directors of the American Federation of Arts.

During her recent trip to Eastern Art centers Dr. Morley arranged for loan exhibitions.

### Industry Fosters Art

**Q**UITE A UNIQUE EXHIBITION is that of *79 Painters from 79 Countries* now hanging as part of the International Business Machines display at the Palace of Industry, Golden Gate International Exposition. The idea of Mr. Thomas Watson, President of "I. B. M.," who believes that art and industry not only serve one another but best represent what people are thinking and doing, the exhibition is the beginning of what could grow into an important movement.

A pre-view, preceded by a luncheon to critics and artists, was held at the Yerba Buena Club on May 29th.



Drawing for Mural.

Marshall Moxom Photo  
By STEPHEN CHAN.

California School of Fine Arts Exhibition.

### Marian Anderson Mural

Plans for a mural to commemorate Marian Anderson's Easter Sunday Concert are being formulated, according to an announcement by Edward Bruce. Funds are now being raised by private sponsors and a nation-wide competition will be open to artists. For further information address Edward Bruce, Fine Arts Section, Treasury Dept., Procurement Division, Washington, D. C.



The drawing for mural reproduced on this page is by a 15-year-old Chinese student in the Saturday morning classes at the Art School.



# SAN FRANCISCO ART ASSOCIATION BULLETIN

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## California School of Fine Arts

List of Awards of Merit and Scholarships given at the close of the School year — May 19th, 1939.

### Awards of Merit

*Life Drawing:* Frances Breistein, Edward Corbett, Richard Hackett, Sturges Mower, Norma Taylor, Georgia Vail, Gregory Golubeff, Beverly Leslie, Florence Short, Louis Stewart, Walter Witt, Leo Holub, Leonard B. Horner, Elizabeth Jorgensen, Wayne Lammers, Isabel Parker, Frank Taira, Harold Taylor, Clayton Lewis, Siu Ling Wong.

*Life and Portrait Painting:* Meyer Cummins, Pauline Lorenzen, Helen Vandeberg, Madeline de Haven, Wayne Lammers, James Ferguson, George Hunter, Fred Boyd, Robert Boyce, Ernest Kumpula.

*Still Life and Color Composition:* Edward Corbett, James Lovera, Fannie Mathews, Sturges Mower, Georgia Vail, Louis Stewart, Louis Thiebaut.

*Landscape Painting:* Evelyn Albright, Edmond Gross, Andrew Delfino, Dan Romano.

*Sculpture:* Forrest Wilson.

*Design Composition* — Elizabeth Brice, Dorothy Burke, Lani Nieman, Frank Eckenroth, Norvella Weise, Thelma Watson. *Color Composition* — Elizabeth Brice, James Lovera, Andrew Delfino, Suzy Martin, Georgia Vail.

*Fresco Painting:* Houghton Bickerton, Harrison Hampel, Wayne Lammers.

*Elementary Drawing:* Daniel Bickel, Richard Price, Jean Thompson.

*Textiles:* Rosamond Stricker, Norvella Weise, Dorothy Burke.

*Interior Rendering:* Myra Starbuck Betty Meussdorfer, Charles Schultz, Charlotte Johnson, Suzy Martin.

*Mechanical Drawing:* Consuella Collins, Evelyn Albright.

*Period Furnishings:* Patricia Hinchman.

*Ceramics:* Phoebe Barnes, Charles Garrison.

*Commercial Art:* Edmond Gross, Leo Holub, Dan Romano, Lois Samuel, Richard Wyndham.

*Illustration:* Leo Holub, Beverly Leslie.

*Lithography:* Elizabeth Brice.

*Fashion Illustration:* Florence Mickelson, Florence Short.

*Saturday Children's Classes:* Thornton Craig, Isabel Parker, Sheldon Butt, Barbara Middleton, Bobby Rosenbaum, Ronald Du Bois, Stephen Chan, John Cleary, Gerald Griffin, Kenneth Larson, Annie Marconi, Doris Spencer.

### Scholarships

*Anne Bremer Memorial* (one year): Edward Corbett, Louis Stewart.

*Anne Bremer Memorial* (fall term): Dan Romano, Florence Short, Louis Thiebaut, Beverly Leslie, Walter Witt, Marguerite Bielefeldt, Elizabeth Dickson.

*Angus Gordon Boggs:* James Lovera.

## Commercial Art Contest

Something new in the way of an art exhibition will be held this fall under the auspices of The Artists Guild, Inc., 9 Rockefeller Plaza, New York City. Known as the First Annual Artists Guild Award and Traveloan Exhibition, it will offer professional artists in all parts of America an opportunity to make new contacts with users of commercial art. The two winning entries will receive a silver plaque and \$100 each. Two additional awards of \$400 each are offered by The Research Laboratories of M. Grumbacher, New York City.

The contest starts immediately and will be open to any professional artist in the United States. Entry blanks will be available in hundreds of cities, at Professional Art Schools, Museums and artists' material dealers, or by writing The Artists Guild, 9 Rockefeller Plaza, New York City.

The purpose of the contest, according to the leaflet of Rules, is to demonstrate various techniques, the artistic excellence and versatility of modern artists in the field of commercial art, and to emphasize the significance of the artist in all walks of life.

The Artists Guild, founded in 1920, is an association composed exclusively of free-lance artists and designers in the advertising and illustrating field.

*Virgil Williams:* Georgia Vail.

*James D. Phelan:* Gregory Golubeff, Richard Hackett, Edmond Gross, James C. Burgess, Wayne Lammers, Harold Taylor.

*I. N. Walter Sculpture Prize:* Angus Robertson.

### High School Scholarships

Emma May Cowden, Lowell High, San Francisco; James Scott, Hayward High, Hayward; Betty Davidson, Napa High, Napa.

*Honorable Mentions:* Charles Sutorius, Wasco Union High, Wasco; George Ramos, University High, Oakland; Cosette Perkins, Oakland High, Oakland; Charles Wong, Mission High, San Francisco.

The exhibition of student work will remain on view through June every day (except Sunday), from 9 a. m. to 5 p. m.